

# WHAT TO PRINT AND HOW TO PRINT IT

No. 445

1776 Bicentennial 1976



Cat No. H790 \$3.10

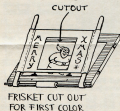
## The PRINTER'S HELPER

The KELSEY COMPANY  
Meriden, Conn. 06450

Single orders for \$20 or more keep  
the Helper coming for at least a year.

### How to Print Only Part of a Cut at a Time

Stock electrotypes such as are shown in our cut circular are usually plastic, mounted on wood, except for such cuts as are type-cast. In either case, you will find it possible, with a sharp knife or a file, to cut out any portions of the cut which you do not want to print, so that if any cut has parts which appeal to you, you can use the cut without including any parts which you may prefer to omit. Special cuts, however, particularly zinc or line etchings, are not so



easy to doctor up, as the metal is exceedingly hard, and it dulls a cutting edge very fast. It can be done, but you will find it necessary to resharpen your blade several times, as well as after you are finished.

Parts of cuts may be printed from without cutting or mutilating the cut, if the cut is to be printed in a different color from the rest of the job, or, if, when the whole job is in one color, the rest of the form (type matter, etc.) is not close to the cut. This may be done by the use of a frisket, which has

(Continued on page two)

## Building A Business Through Specializing

Here is how one reader started his business, told in his own words.

We have often given advice in the columns of the Helper on specializing, usually on the theme that the general printer can specialize to advantage. Sometimes a specialty is used to get a man in to the general printing business. Here is an example, in the man's own words:

I am offering this story of my own experience with the hope that it may aid someone else to success. I was a clerk in a store, earning a bare living. However, by strict economy I managed to save a few dollars. With this I purchased a printing press and outfit.

I set the press up in my room and went out to look for business. I specialized in name cards.

Well, I sold my fellow employees. I sold to the clerks in other stores during my lunch hour. I even sold to the waiters in the restaurant where I ate my lunch. These orders would be made up that same evening. I delivered them the next day and collected my money. When I delivered an order, I usually found another waiting for me — sometimes two or three.

There is a streak of vanity in almost every man which makes him desire to see his name in print. I made it possible for him to satisfy this desire at a low cost. He couldn't help himself. He had to buy. Anyway, I averaged ten orders a day, and at no time did I neglect my regular job. This gave me a profit, not a dime of which I used except to buy more and better equipment.

I began doing other kinds of work. Again I met with success. I resigned my position and devoted my whole time to printing. I now have a good business — and this all within a year from the whole time I started.

## Imposing Surfaces

For locking up your form you need a perfectly level surface. Excelsior presses have a removable backplate to the chase, which can be taken out and used as an imposing surface. For convenience, a larger one is desirable, and in the case of power presses it is a necessity, as the chase beds of such machines are not removable.

Any perfectly smooth, level surface will be satisfactory. In the old days a stone was invariably used, and a stone it still is to most printers, even though in the present day surfaces are in the majority of cases made of steel or iron. From a cost standpoint, marble imposing surfaces are still

the most reasonable, and perfectly satisfactory.

Marble, iron or steel, their surfaces must be kept completely clean, because a form can never be levelled, and the type pushed down where it belongs, if there are specks of dirt underneath.

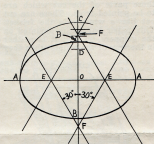
For easily locking up your form in the chase, a labor saving font of furniture is handy. You can pick out the right lengths and widths from it with the least fuss and bother. If you do not own one, try to use the largest pieces in your stock, so as to keep down the number of components or parts that you have to use in your lockup.

An accurate, clean imposing surface is the first requirement for locking a form so that you will have to do the least possible maktendancy on it for a good, clear impression.

## An Easy Way to Make Ovals for Tint Blocks or Cuts

From T. Schudi:

1. Establish points A to A and B to B as the size of the oval you wish to make, (whatever it may be). Draw the lines from A to A and thru B to B, running a little beyond as shown, so that the distance from O to C will be the same as A to O.



2. Use a compass (or more correctly a PAIR of compasses, they are inseparable the same as a pair of scissors) to draw an arc from A to C as shown.
3. Divide the distance from C to B into three equal parts.
4. Mark off D so as to make BD equal to one third of BC.
5. Mark off a distance from A to E to be equal to the distance from D to O.
6. Draw 30 degree lines from points E in both directions, which will give you points F on the perpendicular line. (A 30 degree triangle will be handy for this. The triangle and the compasses may be had in a stationery or school supply store).
7. With points A and E as centers, you can draw arcs which will give you your completed oval.

Printed on Kelsey Enameled-60 paper, with Kelsey Many Purpose Black Ink.

## NEW YORKER

This attractive card, stationery and advertising face has a surprising number of uses. Anybody can see that small (10 and 12 point) sizes work well for stationery and cards, but the 14 and 18 point New Yorker is cropping up in all kinds of advertising, to say nothing of menus, programs and other printing which needs a little doling up.

New Yorker may be used in combination with many other type faces, including Bold or Light Copperplate Gothic, Cable Light, Sans Medium, Bernhard Gothic Light or Medium, Bond Gothic, etc. Use New Yorker for the more important lines, and one of the other faces in smaller sizes for the balance on cards and stationery.

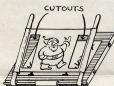
For programs, menus and advertising matter needing more small type, you can use it with Century Roman, Centenary, Caslon—or the small sizes of the other types just mentioned.

Both business and personal stationery of distinction may be set in New Yorker.

### Print Part of a Cut (Cont'd)

been described in various issues of The Printer's Helper, but which we will briefly redescribe for the benefit of new subscribers and others not acquainted with the device.

The frisket is a thin, but hard and tough paper barrier which is interposed between the cut and the sheet to be printed, except for those parts of the cut which are to be printed from. These are cut out like a window in the frisket. This paper barrier is mounted on the grippers, so that it is neither in the way of the rollers when they



FRISKET CUT OUT FOR SECOND COLOR

go over the form, nor does it interfere with inserting a sheet in the press for printing. To compensate for the extra thickness of the frisket in front of part of the form, it is customary to cut out of the cardboard in the tympan (platen padding) a piece the exact shape and size of the frisket. This causes all the impression to go on the points not covered by the frisket. If you don't do that, you will have to put impression enough on the work to squeeze a contact between the paper and that part of the cut which shows through the hole in the frisket, with consequent liability of damage to the rest of your form which is under the extra heavy pressure.

## THE PRINTER'S DICTIONARY

**Overlay**—An extra piece of paper put on the tympan at a point which requires more impression.

**Over-run**—Copies printed over and above the amount ordered.

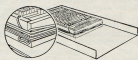
**Over-running**—When in correcting a job it is necessary to carry words or letters over from one line or page to another, either backward or forward, the operation is called over-running.

### P

**Packing**—Sheets of paper or card under the top sheet on the platen of a press to effect the impression. The whole (including both packing, top sheet, etc.) is called the tympan.

**Pad Back Board**—Stiff board used for making the backs of pads.

**Padding Composition**—An adhesive substance used in sticking the sheets of a pad together. Padding composition must have the sticking qualities of glue, but it must at the same time be flexible enough to withstand cracking and bending. There are several satisfactory padding compositions on the market.



**Page Cord**—Twine or string used in tying up forms before and after they have been printed.

**Panel**—Part of a form set off from the rest, usually enclosed in a ruled or fancy border. Much the same as a "box."

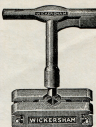
**Panelled**—A sheet of paper or card with a portion indented to form a depressed surface or panel. Panels are used on announcement sheets, such as wedding invitations, and on personal cards, as well as on better grade work of many kinds. They may be produced on an ordinary printing press.

**Pantagraph**—A machine for reducing designs or enlarging them in the same proportion. This device is used by makers of type designs for reproducing them in various sizes on different type bodies.

**Papeterie**—Boxed writing paper, with envelopes to match. All stationery cabinets are, strictly speaking, papeteries, although it is a term usually applied to the kind found in stationery stores and others handling similar merchandise.

more next issue

## Wickersham Quoins are Back!



Wickersham Quoins have a three disc cam action which assures a safe, sure, easy lock-up. Quoin is two inches long and expands 10 points with one turn of key.

One, **4.32**; Six, **21.60**; dozen, **36.00**

Key, **6.00** Shipping etc., Quoins: one, 5¢ each; six, 1 1/2¢; doz, 2 1/2¢. Key, 3¢ each.

### NEW YORKER

No. Large Font CAP Font Regular Font  
96-10 19A 10a \$34.70 19A \$5.25 6A 17a \$5.90

**GRAND MARCH** to the accom 4

No. Large Font CAP Font Regular Font  
96-12 17A 96a 16.50 17A 96.05 5A 15a 96.05

**SATURN** and Jupiter shine 4

No. Large Font CAP Font Regular Font  
96-14 11A 10a 15.35 11A 96.15 4A 13a 97.16

**RED FOX jumps over \$5**

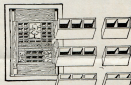
No. Large Font CAP Font Regular Font  
96-18 5A 27a 16.50 5A 96.90 1A 10a 97.15

**Sunrise Services held 7**

ABCDEFGHIJKLMN O P  
QRSTUVWXYZ & abcdelgh  
ijklmnopqrstuvwxyz ; : - ' ' ! ?  
**\$1234567890**

The New Yorker is New England type.

## Metal Furniture



**Metal Furniture**, used to fill blank spaces in forms, in the following piece sizes.

|     |     |     |     |      |      |      |
|-----|-----|-----|-----|------|------|------|
| 2x4 | 2x5 | 2x6 | 2x8 | 2x10 | 2x12 | 2x15 |
| 3x4 | 3x5 | 3x6 | 3x8 | 3x10 | 3x12 | 3x15 |
| 4x4 | 4x5 | 4x6 | 4x8 | 4x10 | 4x12 | 4x15 |

2 x 4 to 4 x 6 per lb. **2.95**; 5 lb. **14.00**  
2 x 8 to 4 x 15 per lb. **4.20**; 5 lb. **19.90**

Not less than one pound per size sold.  
5 lb Assortment - - - **18.75**

## Imposing Surface



**Imposing Surface**, smooth, hard Masonite, for use in locking up forms. One side has beveled edges.

8x12 inches, 3/4 inch thick, **\$2.85**  
12x18 inches, 3/4 inch thick, **\$3.88**  
3/8" Wgt. 8x12, 9¢; 12x18, 6¢;

## WITH OUR READERS

### Print all Stationery Sheets or Only Part?

From M. P. Bennett:

The item in the Helper recently headed as above might seem an unimportant matter, but I recall a customer who complained because I printed only 50 of 100 sheets in her box containing 50 accompanying envelopes. I pointed out to her that the number of sheets printed is governed by the number of envelopes — it would be pointless to print them all as she needed the balance for continuation sheets.

From then on I inserted in each box a printed slip reading: "This box contains 50 printed envelopes, 50 printed sheets, plus 50 extra blank sheets for use as second pages." It's slanted to keep the purchaser from feeling cheated, and to thinking about the advantage of having blank sheets on hand for longer letters.

100 sheet and 100 envelope combinations should be, of course, all printed, and a supply of extra sheets kept on hand to sell as blank paper.

### Helpful Idea

From J. G. Fisher:

I wanted to put holes in the end of a round corner business card so it could be hung up handily. To make sure the hole would be in exactly the right spot when punching them with a hand punch, I printed, when running the rest of the card, an X-19 Typo Spot just where I wanted it punched. This prevented off-center holes.

I find aluminum foil very handy when I must leave the press over night or for a few hours. Keeps the dust off and slows down ink drying. A sheet of it can be used to cover the ink plate or even over the press itself if desired.

**Editor's Note:** With the same idea in mind we use three circles along the edge of the Helper. An 18 point Cap O which is perfectly round, such as in Cable Bold, is good, or a Copperplate Gothic O of the right size.

In place of aluminum foil for covering the ink plate, we have used cellophane or polyethylene plastic very satisfactorily. Any substance which will not leave any of its surface on the ink plate when peeled off, and which does not stick excessively, will do just as well.

### Label Holders

Made of brass, size 1 x 4 inches, to tack on front of type case. Label slips in and can be changed at any time. Much better than labels that are pasted on.

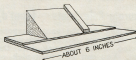
31 cents each. 2.50 per dozen

### The Printer's Helper 3

### Accurate Rule Joints and Miters

Lots of jobs call for a frame or box of rule around part or all of the printed form. This can be of pleasing appearance, or it can look as if the frame has been made of pieces of unequal length, with bends in the lines, or even places where the parts fail to meet. To do a good job is not hard, if you go at it in the right way.

In the first place, be very, very sure that the pieces which are supposed to be of equal length are exactly that. You can't build a rule frame with odd lengths any more than you can build a dog-house or even a wooden box unless the pieces of lumber are cut to equal dimensions. You know how important it is to get all your type lines of equal length, or have two columns in a form come out just exactly the same. This is just as important.



#### Home-made Jig for Mitering Rule

For good appearance, the ends of the rule should be mitered or cut off at an angle of 45 degrees, same as the parts of a picture frame. There are numerous ways of doing this, from hand filing to using expensive equipment. If you have access to wood working or hobby shop equipment, you can saw it or have somebody saw it for you. Use a metal saw, even an ordinary but fine tooth hack saw in a wood mitering box will do.

If you prefer, we can furnish the rule all cut and mitered, as you'll find from the catalog.

The next point to remember is that the material inside the box or frame must be so spaced out that when you tighten your chase form there will be just enough inside to allow the rule to hold the form firmly, yet bring the corners of the rule together. If there is too much material in any part of the form, the rule will not join; if there is not enough the rule will bend and the form probably will not lock tightly. You may need to use half point copper strips, or even a strip of cardboard or paper to get the contents of the box just right.

Occasionally, in spite of all this, there may be a very tiny white space between the corners of the rule. If that happens, here is one way to dispose of the problem: Loosen the form, and put a piece of tin foil, perhaps several thicknesses, in the joint. Tighten the form enough to hold the tin foil in place, trim off the excess, and finish locking the form.

Some printers use paper or (Continued on page four)

### Kelsey Line-up Gage Corrects Crooked Forms



Made of translucent plastic size 8x10, accurately marked off in pic squares. A handy aid in checking spacing on letterheads and other forms, setting gauge pins on press, getting correct register on multicolored jobs, and all work where perfect alignment is essential.

Postpaid. 3.50

### NEED NEW ROLLERS?

New ones are inexpensive and much time can be wasted trying to get a good job when rollers are too hard in winter or too flabby in summer.

Prices are for each roller. Not per pair.

#### All Season Composition Only

**Current model** (New rollers only.)

|                    |      |                          |      |      |      |
|--------------------|------|--------------------------|------|------|------|
| *Hand, 10 1/2" ea. | 4.88 | 6x10                     | ea.  | 6.90 |      |
| Junior             | ea.  | 3.55                     | 9x15 | ea.  | 7.58 |
| 3 1/2" diam. ea.   | 73   | Star                     | ea.  | 7.10 |      |
| 3 1/2" diam. ea.   | 5.20 | *Fits 5/8" or 6" handle. |      |      |      |

\*New roller complete with core.

\*Roller only

**Vinyl Rollers** 3x5, 19.80 ea.; 5x8, 21.90 ea. 6x10, 23.05 ea.; 9x13, 29.50 ea.; Star, 27.25 ea. Hand (roller only) 19.85

### Deckle Edge

#### Greeting Folders

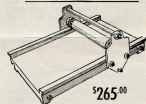
Suitable for weddings, business openings, Christmas folders, graduations — any work calling for high-grade expensive appearance.

Each box contains 50 deckle edge sheets 6 x 9 (double sheets), creased in the center to fold size 4 1/2 x 6 (French fold), and 50 envelopes to match, size 4 1/2 x 6 1/2.

#33-50 Gray-White parchment. 3.95 each

#34-50 White vellum. - 4.40 each

### No. O3 Proof Press



\$265.00

For making fine proofs of cuts, half-tones, forms, plates, etc. Popularly used for linoleum block work and short runs on large jobs such as signs, school news papers and church calendars.

Accurate machining and rigid construction assures good results. Made to take any galley up to 12 x 15 inches.

Shipping \$1 eight 35 lbs.

### Excelsior Job Composing Stick



Screw pattern; steel, new design, instantly adjusted to any measure.

8 inch, (65 picia capacity) - 55.75

Shipping Weight, 1 lb.



## THE KELSEY MAN

Talks About

### Old English Oddities

Taking a proof of a font of type before you break it up for the case is extremely important, as explained on the little slip which accompanies every package of type. Fonts, in order to square off the lines, cannot always be made up alphabetically, and once you have the type distributed in the case you may have a pretty tough job locating one or more characters which looked enough like something else to get in the wrong compartment. The proof also protects you if you have to make a claim for shortage.

The method of making up fonts in quantities renders the possibility of mistakes a lot more remote than the outsider might think. If some-

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z  
 & abcdefghijklmnopqr  
 stuuvwx yz 1 2 3 4 5 6 7 8 9 0 , ; - ' ?

thing is left out, the hole is as obvious as a missing piece in a jigsaw puzzle.

But we are thinking now of Old English in particular — and some of the variations which are popular. Here is a typical old english alphabet. Note the cap I and J. If you saw one or the other alone would you be positive which it was? There are two styles of cap H — the only letter which is made two ways — and that frequently tangles people up. Lower case n and u are easy to mix. Some of the other letters don't look like any others, but neither do they resemble their counterparts in our regular Roman alphabet, so the best thing to do is to be very sure of a readable proof, and use that — plus the slip in the package showing the type in alphabetical order.

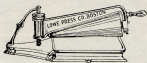
### An Old Timer

Here is the grandfather of all small presses. It was first made in 1856, and was a hand inked machine as you probably have surmised. However, you may have trouble in discovering just how it worked unless it is explained. The form of type lay face up on the flat bed. It was inked with a hand roller, paper laid on the form, and the conical shaped roller run over it. More or less impression was obtained thru adjustments at both ends of the roller. Just why a conical roller should have been used rather than a cylindrical one is not known. Originally this roller was made of wood, but an "improved" model came out with it made of iron.

The Lowe Press, as it was called

after its inventor, was made up to around 1870. While the Kelsey Co. itself dates back to 1872, it is, thru the purchase of the Joseph Watson Company in 1896, who succeeded the Lowe Press Company, the direct successor of this first attempt in the small press field.

While all early printing presses were hand machines, they were



by no means small, and it wasn't until 1818 that any press was built for job work exclusively. All previous machines were big enough for book and newspaper work, with other printing an incidental consideration. The Ramage, made in a 12 1/4 x 16 1/4 size in 1818 was the smallest press ever made up to that time.

### Accurate Rule Joints (Cont'd)

cardboard for the same purpose, and there are others who prefer forcing warm beeswax into the joint. You can take your pick, or try them all at different times.

The ordinary rules of make-ready then apply to the job. Usually the type inside the box gives a lighter impression than the rule, and must be raised enough so that the rule does not overshadow it. This is normal, so don't think that it's the fault of either the rule or the type.

Once you get the hang of it, making and printing a rule frame will go just as smoothly as any other printing job.

### Look Out For Dampness

A reader says "I would like to suggest that you run an item about the storage and preservation of paper stocks. As an extreme example, I once stored some envelopes against a basement wall. The slight dampness caused the flaps to stick, ruining about three boxes. Such storage, of course, was foolish, but there must be some ideal conditions you can suggest for all stocks, including whether storage in metal cabinets would be better than in wood cabinets, and whether enclosed cabinets are better than open shelves."

We doubt whether it makes much difference whether paper and envelopes are stored in wood or in steel, or on open shelves. The main requirement is that the place be perfectly dry. No matter how dry a basement may seem, it is a risky place to keep envelopes or gummed paper in. Plain paper is another thing. Naturally no stock of any kind should be kept in a damp place, but basement storage is perfectly all right for ungummed stock.

Any printer who lives on the

seacoast or in a humid climate must be doubly careful. A Long Island printer once told us that he had a great deal of difficulty in finding any place in his establishment where envelopes were safe. If he opened the door to get a little ventilation he might pay dearly for it.

Pick the driest spot you have for your envelopes, even if it means shifting them several times a year to meet the different conditions in summer and in winter. And, above all, keep them out of the basement, no matter how dry it may seem.

### PARK LANE No. 20 (36 pt.) INITIALS For Monograms and Stationery

A B C D E  
 F G H I J  
 K L M N O  
 P Q R S T U  
 V W X Y Z

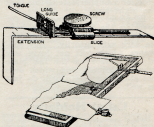
A beautiful initial for stationery, including panted informals, and at a very low price. Also makes a graceful and attractive paragraph initial.

|                                      |              |
|--------------------------------------|--------------|
| One of each letter (25 characters)   | <b>5.60</b>  |
| Two of each letter (50 characters)   | <b>10.70</b> |
| Three of each letter (75 characters) | <b>16.05</b> |
| Any two or three letters.            | <b>2.25</b>  |

See Supply Book for more Initials and Monograms, Ornaments, etc.

### EXTENTION FEED GUIDES

These extension feed guides will enable you to print larger sheets on any size platen press. They will save many hours in production time and can be easily adapted to fit any size platen press — will extend to 2 inches below the lower edge of platen if press will permit. Illustration shows how guides are used.



Complete instructions included with every set.  
 Set of 2 Guides . . . \$4.10

**4 The Printer's Helper**